

WESTERN POTTER



Cover: Garden Teapot

- by Gillian Hodge
- fired by Peter Hodge
- red lead and iron, Radium
- Hotsprings iron brushings
- reduced in newspaper
- orange box rope handle

photography by Duane Lunden

EDITORIAL

Once again the Guild is facing its annual challenge - the collection, jurying, display, and sale of the 'Hycroft' pottery. Not only is this sale profitable financially to both the Guild and its members, but, in my opinion, another more permanent value is derived from it. This display of handcrafted pottery is an opportunity for the public to see good work - a chance for them to weigh its merits against the many articles of poor design that line the shelves and counters of our department stores and, regrettably, are too often found in our local studio and gallery shops. Last year the patrons of our Hycroft sale were well impressed, and many were excited by the quality of the Guild craftsmanship. Why, I ask, should our exhibition and sale be confined to a two-day stand once a year?

This summer, while visiting the Seattle Center, I looked through the craft shop there. Here was a most attractive display of paintings, graphics, weaving, sculpture and much pottery. It was almost devoid of the gimmicky odds and ends (tho' quick sellers) that clutter up our local shops. Obviously some fairly stiff jurying was being done, but the end product was a pleasure.

Juried displays for commercial purposes have been successful elsewhere. The Canadian Potters' Guild has a shop in Toronto. They work hand-in-hand with city architects and have space available for individual potters' exhibitions. A reading of their treasurer's report proves their venture has become a profit-making one.

One of the most impressive examples of craftsmen grouping together to display the best of their work to the public is the Den Permanente in Denmark. This non-profit organization exhibits and sells the work of about 350 Danish craftsmen and manufacturers. In Sweden, outdoor sidewalk display cases inform the public of the achievements of their craftsmen.

Here in B. C. , despite a growing interest in the crafts, the majority of the public still knows little about them. Yet this public can be interested; it can learn to distinguish good design from bad. The work of B. C. craftsmen should be presented to it as something apart from dubious commercial design and nicknacks. I suggest that our growing Potters' Guild alone, or in co-operation with other B. C. Guilds, should begin to seriously consider the establishment of a permanent studio area for the exhibition and sale of handcrafted wares.

Charmian Johnson

Raku

... by Gillian Hodge

- ? A Japanese party game with Zen overtones?
- ? A useful method of demonstration?
- ? An entertainment?

Perhaps all these things - and none of them.

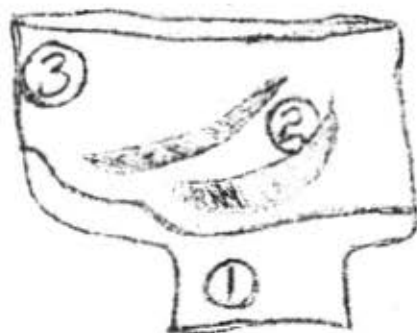
Basically in pottery we are concerned with first things - earth, water, fire; and perhaps, in the simple methods of bonfire, we come closest to our beginnings: dig clay and sand - a pit - simple shapes - build a fire and from the ashes, dig again to uncover the transformed pots with their soft, subtle colours that the fire has given them. Take bricks - build a simple kiln - fire with wood to a fierce heat. The fire beats and glows on the strong shapes of the drying pots; more wood - the colour of the flame changes, the little kiln throbs with heat; put the pot in with long, fumbling tongs. The roar of the flame; again the tongs, out comes the translucent, glowing pot - which? into the leaves to smoke? into the water to hiss and bubble? And then there is this new object with every experience clearly written in the form - here the glaze flowed like water across the pebble shape, there it bubbled; that rich black, where did it come from? the foot is a soft, sooty black; a streak of brown. It seems that in the light of the fire the potter reads his mistakes; sees how little his skill counts in the richness that is given by his materials. He learns, with excitement, where to impose his will; where to accept what he cannot control and rely on the fire and the shifting smoke.

In our live-by-numbers world we can buy clay all clean-and-neat in plastic bags, fire it in a guaranteed, do-it-yourself, educational electric kiln and cover it with Neva-Phail Paint. No muss, no fuss. Splendid! No risk, no excitement: homogenized pottery.

... Or we can say, with Hal Riegger ...

"Raku is more than a way of making ceremonial tea bowls - it is a point of view about pottery and about art. I believe that one should explore and discover things about clay, about how to handle clay, and about fire and to place these in the context of his own being, now."

Raku - By Numbers



1. I like a rough, tough clay with a mind of its own - try
1/3 Tennessee ball clay
1/3 fireclay
1/3 sand or grog

But it is worth experimenting to find a clay body that suits oneself, a loose, underfired one withstands the thermal shock; the rough texture helps the glaze adhere. In any case, mix the clay to a thick slip, age for a few days, dry and form any way you please - throw, pinch, coil sculpt - the fire will teach you - it has a short way with bad construction. We use the above for the saggars. Warm white in oxidation; sooty black in reduction and occasionally warm brown.

Make your pots ... dry ... bisque - either in a six hour wood fire or in a kiln - lowish temperature. I toss mine in the top of an earthenware glaze firing as my kiln is uneven in temperature. The sagger is bisqued.

2. Look for iron and ochre deposits - tailings - iron and manganese filings - these seem to suit the nature of the firings better than the over-refined oxides.

3. Glazes. Bernard Leach - can't be beat.

(a) Wh. lead 66

Silica 30 I like red lead better than white with iron

Ch. Cl. 4

plus oxides.

Thick, syrupy mixture - if you want a crackle, leave the pot out of the reduction until it pings - then reduce or whatever. I like to use several glazes one on top of the other with brushings of oxides between.

(b) Colmanite 80

Feldspar 20 use towards the end of a firing - needs a bit more heat.

Riegger's silver white.

(c) White lead 50

Frit 25 30

Silica 15

Neph. syen. 5

Tin 10

The bisque pots are glazed - put beside the kiln to dry - one pot is put into the cold saggar at the start of the firing - when the glaze is well melted the firing of the pots begins.

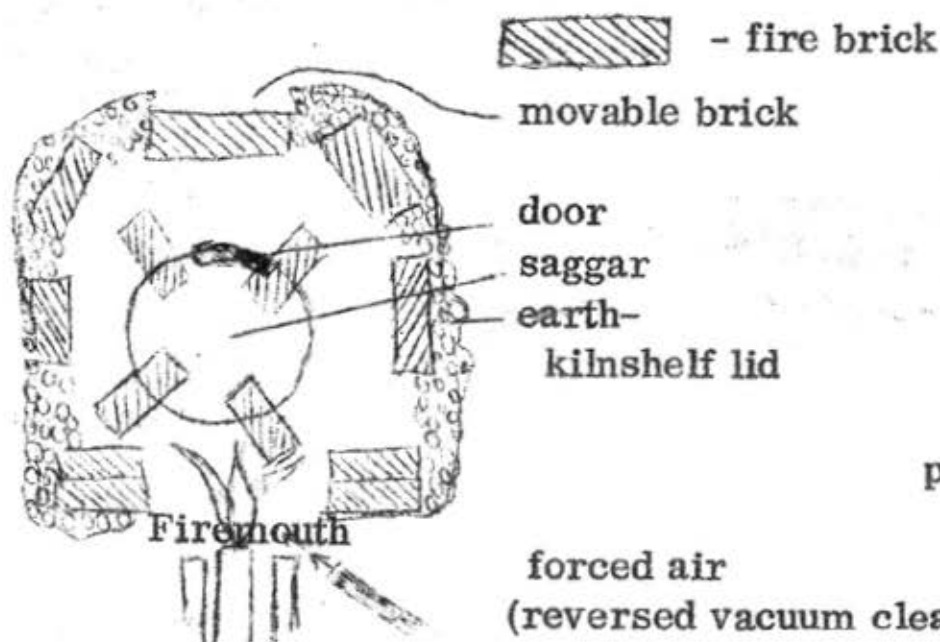


Saggar

Slab built around
large ice cream carton.

May be thrown or
coiled - but should
not be too large

door-holes for tongs & spyholes



We like to build our kilns over a deep ash pit with a short, wide fire-mouth. The saggar is put high in the supporting bricks, allowing ample room for the flame to run under and around the saggar - door faces away from the firemouth - built so that the prevailing wind blows into the firemouth, of course. A ring of firebrick, packed earth for insulation - leave the top open around the kiln shelf to help the draught. Tongs - we've used everything from barbecue tongs up (or down): at the moment we are using Amaco Raku tongs with welded handles but still have not found the ideal tongs. Fuel - we like wood. At the Okanagan Summer School with Frances Hatfield we used, over two days (and nights) propane gas with a weed burner: gas and wood; and wood. There was no question that the quality of the wood-fired glazes was infinitely better - they had a depth and glow lacking in the gas-fired ones - and though electricity is the best method of firing Raku indoors, I find these glazes lacking in quality. We are interested in David Peter's oil-fired Raku kiln in Seattle. With the wood firing we use forced air - a polite expression for the reversed end of a vacuum cleaner.

No cones are used - the glaze is judged by eye. As soon as the potter judges that the glaze has melted, the pots are lifted out with the tongs and treated in a number of ways. Reduction is caused by the pots, redhot, being put in a container full of sawdust, grass, leaves, newspapers, or anything you like - and the lid put on. This causes a gush of smoke - always enjoyable in a closed room. If the material is grass a delicate drawing is sometimes burnt into the glaze. Or the red hot pot can be put into water - the water quickly becomes hot and this affects the glaze. In fact everything affects the glazes - the state of the wood and the weather; the type of fuel; the length of firing; the method of reduction, impatience, the state of mind of the fireman, temper, exhaustion, amount of beer consumed, age of vacuum cleaner.

Memories of Firings

First firing on a Galiano beach - the 'coon decorated pot bubbling and steaming in the sea; Frances switching on the vacuum as Peter lifted a pot in the saggar; small boys in welders' masks, hauling out pots in an atmosphere of intense excitement and a temperature in the 100's; ballet dancer sailing over a flower border in grand jeté and missing the kiln by inches; Rick asked to hold his head nearly in the saggar for a keen photographer. And certain pots - a rich reward for hours of work and many failures.

Directions

Fuels - we intend to use different woods - alder at the moment.

Size - Build larger kilns - size is governed for us by the weight we can lift on the tongs.

Unsaggered firings - the effects achieved by firing pots in the fire-mouth made us want to explore this further.

References

Bernard Leach: A Potters Book

Ceramic Monthly: September, Oct., Nov., 1965. June 1967.

Quotation from Hal Riegger: Ceramic monthly.

EXECUTIVE MEETING - September 6, 1967.

1. It was reported that all Guild members had been notified of the availability of the Harry Davis Booklet. 157 copies have been sold to date.
2. The slide series Ceramic Arts - U.S.A., 1967, has been purchased and is available for members' use.
3. The Guild is still in need of a location to hold the workshop offered by Harry Davis in 1968.
4. A decision was made to accept a two-day workshop under the direction of the New Zealand potter, Graeme Storm. It is to be held in Vancouver during October.
5. Details of the annual Hycroft Sale of Pottery were discussed. Bill Parsk will be responsible for the sale, Michael Kemble, assisted by Don Hutchinson, will be in charge of display, and Judy Clegg will look after the publicity.

It was further decided that a juried exhibit would be held within the sale.

LETTERS

... from: Grove Ceramic Studio,
2218 Sooke Rd., Colwood, Victoria, B. C.

As a new member of the B. C. Potters' Guild I have received the "Western Potter" for the first time with your July edition.

I am very pleased with its contents, especially with the articles concerning the Excise Tax and the one by Sue Arundel about B. B. C. and C. M. T.

The Excise Tax question really needs to be pushed forward, and though many craftsmen ignore this Tax, they should join our chorus for assistance.

By the way, I still have a circular of Miss Norah McCullough here, dated May '67, where she highly recommends membership in the World Crafts Council whose representative in Canada she is. Is the B. C. Potters' Guild connected with this institution? It seems not to be so, as your July edition recommends the 9th Biennial International Exhibition Sao Paulo too late for anybody who would be interested to participate in it, especially members who received your publication very late. The foresaid exhibition was already published in the December 66 edition of the W. C. C. Newsletter among many other 67 international exhibitions of interest. I feel there could be something done to give those who can't afford to be individual members in all the important arts and crafts institutions sufficient and up-to-date news by trying to form group membership for at least the most important ones, like the W. C. C.

Jan Grove.

- - - - -

... from: Santo Mignosa,
via S. Martino della Battaglia,
Priolo, 90010, Siracusa, Italy.

It was during the middle of August when I drove into Rome. The "Ferragosto" was very hot and it was holiday time and finding the studio of Ceramist Nino Caruso was quite a task. One way streets, narrow streets, dead end streets, courtyards and thousands of MAD drivers didn't help either. It took me about 1 and 1/2 hours to find his hideaway corner situated in the middle of historic Rome at

Piazza San Salvatore in Lauro, 15. The efforts and perseverance were greatly rewarded and I remember well the fresh breeze when I entered the large, old wooden door. I entered into a quiet and beautiful place. There was a courtyard all surrounded by collonnades and here and there I could see low reliefs on walls, original Roman statues, parts of columns and full capitals all resting on the ground; I could also see large contemporary ceramics all appearing and disappearing in between luscious foliage. Immediately, the outside world was forgotten.

I followed an arrow pointing to the Centro Internazionale di Ceramica, and soon Mr. Caruso came to greet me with a friendly smile. He is a tall man, well built, very handsome and Sicilian. He is also a member of the Structure Committee of the World Craft Council in New York and Italian representative to the Council. He is the organizer and Director of the International Centre of Ceramics of Rome and he is a true contemporary artist.

I appreciated very much that he took some of his very busy time to talk to me, and to allow me to take photos of his works (unfortunately not all came out well). While searching for subjects to photograph, I discovered in a corner a full size Roman sarcophagus full of clay ready to be mixed. Well, where else can you afford such a luxury? The Centre has many large studios all beautifully kept and a display room where I could admire some of his latest work. I showed him photos of my works and we talked. We looked at our works and we examined those of other Italian artists. We thought they are good. The design, the technique, were all sound, all contemporary; yet, we were unable to disassociate them from traditional forms. The Assyrians, the Minoans, the Greeks, etc. were always present, with some variation of course. Mr. Caruso's concern was that Italian Ceramists live in the past, unable to disengage themselves from a tradition which suffocates any originality. He admired the American way of sharing ideas and technical information as well as the attitudes of some American potters who are involved in a formal research which best represents our time.

Following my brief stay in Rome, I drove to Sicily where my parents live. My father is in his 80's, young as always and so my mother.

I took advantage of this fact, and asked my father to show me how to build a large, wood-firing kiln. He has built many of these, and I felt I could not have a better chance to learn first hand. I have been interested in such kilns for some time, and this was too good to be missed.

For some time I studied the existing kilns and patiently made many bricks of various size and contours, all 1/5 of full size. Following this, one day my father and I worked together and built the kiln. I was very happy to notice how happy he was. To him, this meant being young again. Among the other things, I learned the nonchalant attitude one must have when building a kiln. Should a brick be too large or too small, simply shape it to size and forget about it. The kiln we built is circular and it can have any dimensions. It has an outer stone structure, with an inner brick "shirt" for protection against direct fire, into which the kiln is built. This is composed of a lower section situated below the ground and approximately one yard deep, with an enclosed channel leading towards the outside for the draft. It follows the cupole with many alveoli (openings), through which the fire moves. Above this cupole, the floor of the kiln is built. This particular type of kiln is open at the top; however, it can easily be enclosed. This has been an experience of a life time.

Sept. 25 again on the go to start part two of my stay in Italy.

Santo Mignosa

DISTRICT NEWS

1. Kootenays

Mr. Lance Stacey of Nelson is the new district correspondent for the Kootenay area. Guild members who have newsworthy material may contact him at: 812 Fourth Street, Nelson, B. C.

2. Okanagan

THE ART CENTRE, 1334 RICHTER ST., KELOWNA, B. C.

The first Okanagan Summer Art Festival, held 25th, 26th and 27th of August in Kelowna's City Park, was considered a success by its organizers, the Contemporary Okanagan Artists Group, although there was

some financial loss. A grant from the Koerner Foundation assisted the organization. An expected Canada Council contribution may assist some of the guest exhibitors.

The Group and the guest exhibitors were delighted with the interest shown and enjoyed some sales of their works. Interest was particularly high in hand-crafted ceramics. Congratulations have been received along with suggestions for future Festivals. It is thought that the success of this informal, almost casual, Festival may inspire other artists to initiate projects of unusual nature to call public attention to their work.

The film festival proved very popular. Viewers had to be turned away due to lack of space. The organizers presented Ray Turner with a special certificate to recognize the acclaim given his film "Okanagan Contrasts".

The drama portion of the Festival offered a change of pace from clever and sparkling mime on the lawns of the Park to a comedy with serious overtones, "Little Malcolm" given in the community theatre. "Little Malcolm" played to good and appreciative houses in Kelowna and to rather small audiences in Vernon. A footnote to "Little Malcolm" was the recent suicide of its author, David Halliwell, after murdering a playwright friend.

An open air sculpture display was the first of its kind in the Interior. A number of architects visited the display, taking advantage of the opportunity to see examples of sculpture suited to modern architecture.

The City Park was an excellent site for the Festival and the co-operation of the City of Kelowna in making it available was much appreciated. The RCMP patrolled the area and the excellence of their work is shown by the complete absence of loss or damage to the fifty thousand dollars worth of art exhibited and to the absence of any incidents in spite of the presence occasionally of undesirable elements.

The interest of the visitors and the enthusiasm of the participants has lead to plans for the Festival to continue on an enlarged basis in 1968. The dates selected are 23rd, 24th and 25th of August. It is expected

10.

that part of the Festival will take place in Penticton in that year.

Z. Kujundzic, President
Contemporary Okanagan Artists

MICHAEL HENRY

- one man show
- Canadian Guild of Potters
- Toronto
- Sept. 5 - 30, 1967.

wares both hand-built and wheel-thrown, of
stoneware and porcelain.

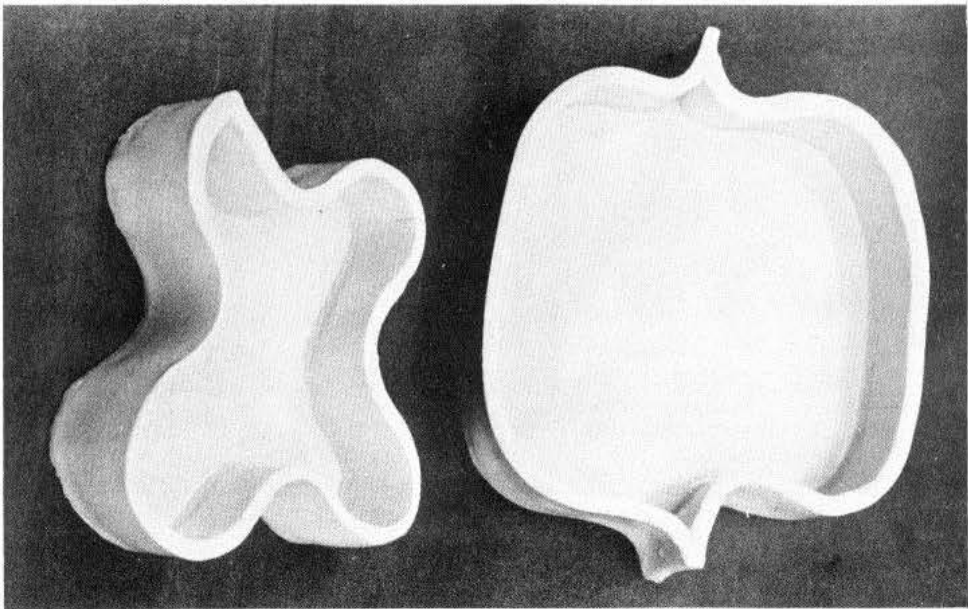
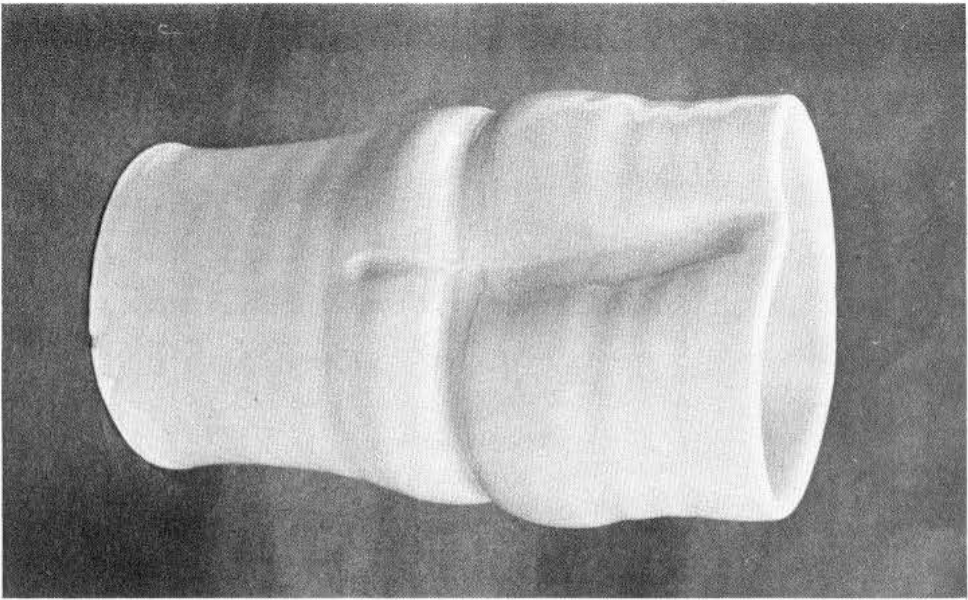
stoneware - predominantly browns and stone greys
porcelains - eggshell and pale greens

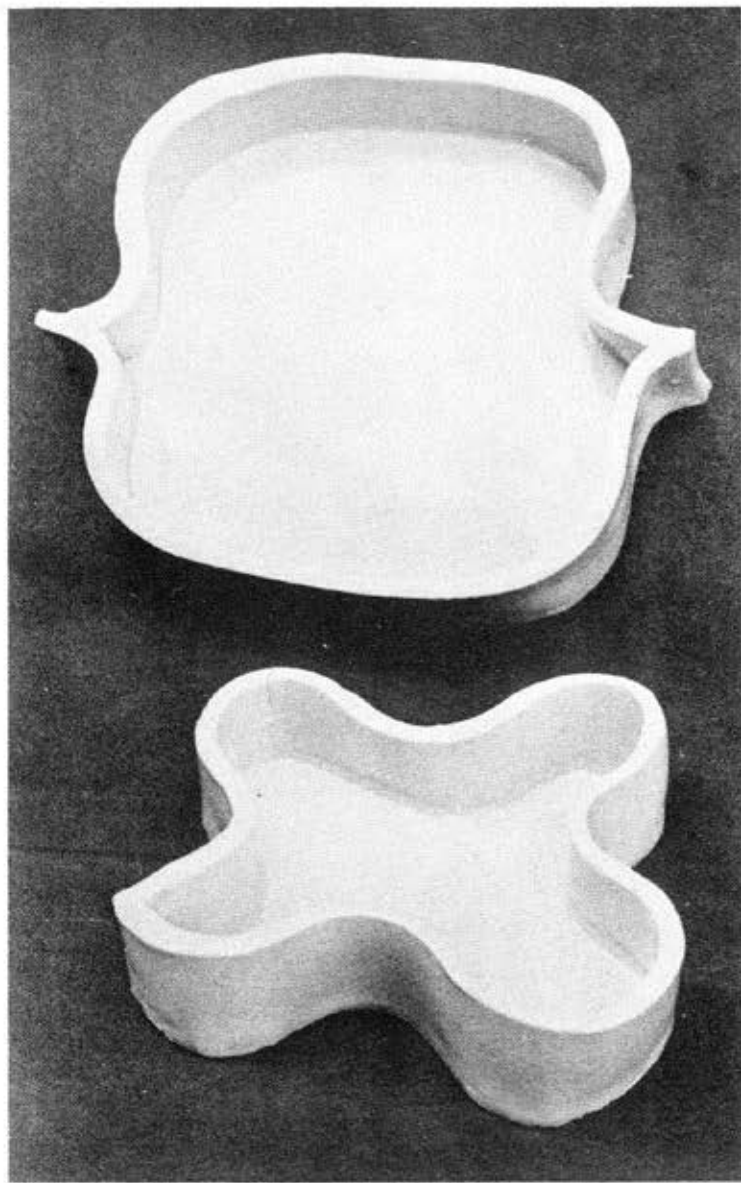
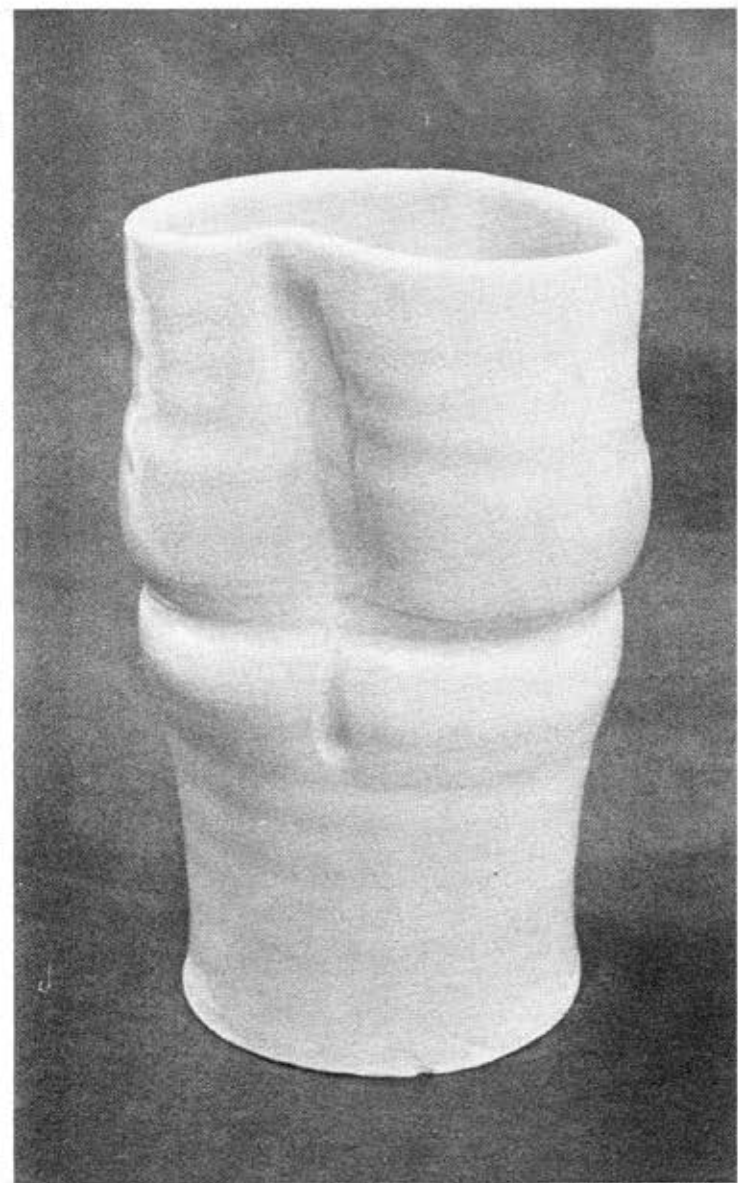


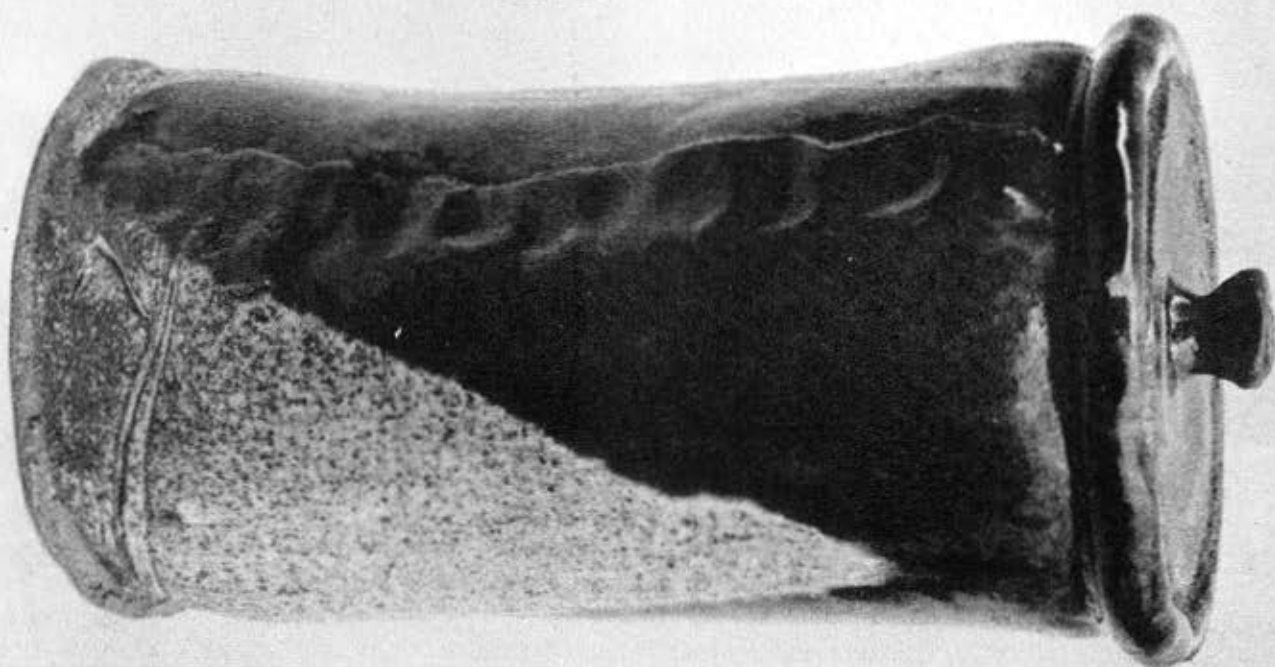
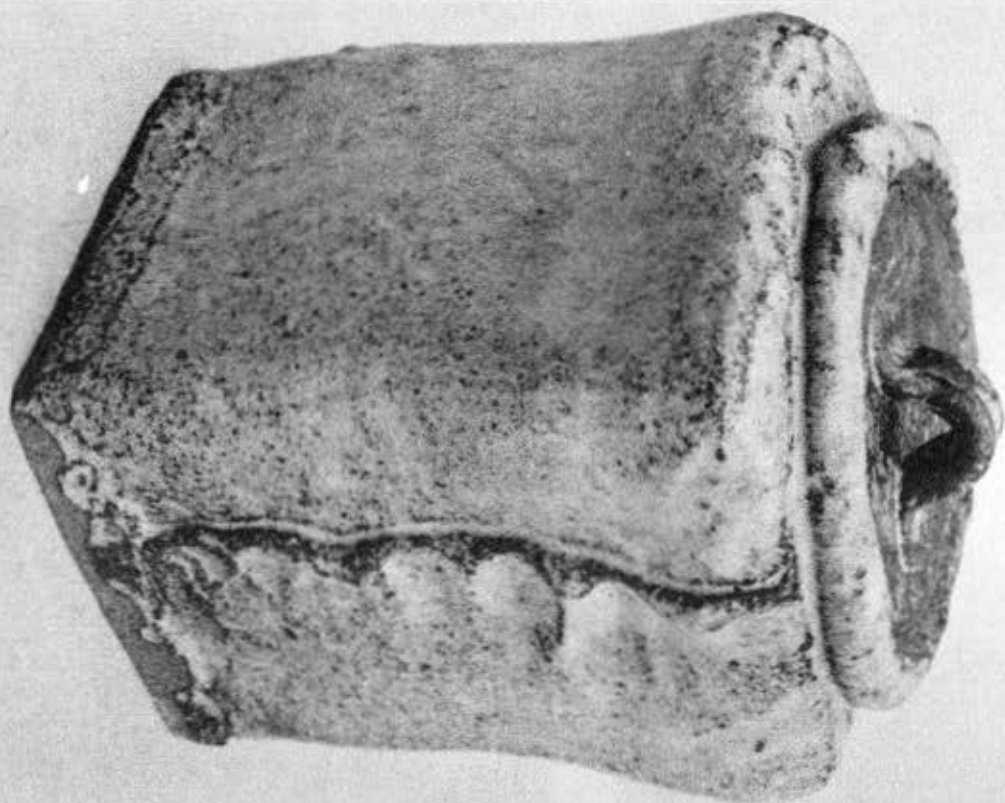
12.

the Henry Studio
. . . bisque firing









DISTRICT NEWS (cont'd)

3. Vancouver

The B. C. Potters' Guild welcomes Mr. Byron Johnstad into its membership. In answer to a query about his work and plans, he submitted the following essay:

"Not too many years ago the phrase was 'go West young man' and you can find a good life in the land, but times have changed and now the words are 'go North young man' where you will find a good land for a new life, and so I have come North.

Permit me to introduce myself, my name is Byron Johnstad. I am an American, just recently moved to Vancouver, with hopes of making a 'good life' as a potter.

After having spent several years in school studying pottery; 4 years at the Chicago Art Institute working for a Bachelor of Fine Arts degree, 1 year in Oslo, Norway, in independent study, 2 years in California getting a Master's degree at the California College of Arts and Crafts and 2 summers at the Haystack Mountain School of Crafts in Maine, I felt I was ready to go out and ply my trade. But, the question was where? Fifty years ago it was 'West', but life was simpler and the move was easy. Our age is different in that a big move is often overcast by the economic, social and political factors in one's life, but with these factors in mind I still chose the direction of the day - 'North'. The choice of Vancouver was for three basic reasons. The first is economic; I feel that the area of Vancouver offers tremendous opportunity for advancement and growth in that it is an area with a strong potential for becoming a large market for the crafts. The 'culture boom' is just coming to the foreground in Vancouver and so an interest in the arts and crafts shall have no direction to go but forward. The second factor is geographic; I like the location of the city and the relatively mild climate of the area, rain or no rain. I also enjoy the very nearness of the elements.

To my delight the area abounds with

this sense of closeness to the roots of nature. The third reason is political, and can be summed up in this phrase, "red, white and blue, I love you ... but I protest" and so I have left that land.

I have been here two months now and I love it. The area is beautiful and the people are very warm.

As for the future, I hope to find a piece of land with a building or two in the out-lying areas of Vancouver, where I can set up a pottery and live. I am basically a production potter interested in producing functional ware, with little or no interest in the "show Circuit" which is fast becoming the way of life, for so many potters, in the land of the red, white and blue.

North I have come and here I shall stay, to work, to participate and I hope, to contribute.

Byron Johnstad

CREDITS

1. Canadian Handicrafts Guild Competition, C. N. E.
Sue Arundel
Jan Grove - best earthenware in show
 2. "1 & 40", Canadian Guild of Crafts, Montreal
Stan Clarke
Michael Henry
Charmian Johnson
Ruth Meecham
-

WHERE TO EXHIBIT

1. 1967 Handicraft Directory: The 1967 edition is now being compiled. If you would like to be listed write to:
R. W. Kersey, Industrial Commissioner,
Department of Industrial Development, Trade & Commerce,
Parliament Buildings, Victoria, B. C.
2. B. C. Arts and Crafts Fair
 - sponsored by the KIWANIS CLUB OF NORTH VANCOUVER
 - to be held at THE COACH HOUSE INN, North Vancouver
 - November 1st to 3rd, 1967.

TO THE ARTIST

The members of the Kiwanis Club of North Vancouver would be pleased to have you participate in an Exhibition and Sale of Art and Art Objects by submitting work for our Arts and Crafts Fair to be held at the Coach House Inn, Keith and Lillooet Road, North Vancouver, B. C., November 1st, 2nd and 3rd, 1967.

This promises to be an important and unique opportunity for artists and the people of B. C. to meet together, especially at a time most advantageous to the Christmas buyer.

Several cash prizes are being offered to artists submitting work in each category of art. There will be a selection committee of three judges to each category and we hope to interest top authorities in each field for this important honour.

The Coach House Inn, everyone agrees, is a delightful and spacious location for such a show as well as being a central location for all of the lower mainland. However, in the interest of space for reserve areas, display and judging areas, we ask that you limit your entries to fifty items per artist.

Special attention will be given toward the display of the show with suggestions and recommendations from the Community Arts Council of Vancouver's Co-Chairman of STUDIO FAIR '67, Mrs Malcolm A. Macdonald. For example, it has been suggested that each artist's work, once jurored, be displayed in one area together wherever possible. 19.

The work of the Kiwanis Club is well known and ever growing in the Community, especially with respect to our Senior Citizens' project. The monies raised at this Fair will go toward the building of another Senior Citizens' Apartment Complex.

Please fill in the accompanying Registration Form and return it to us immediately. We look forward to hearing from you.

Details Pertaining to Submission of Works:

- (1) Would you please fill in the form on page 25, detach and mail immediately.
- (2) We will obtain Fire Protection and Insurance to cover theft for November 1st, 2nd, 3rd, 1967. There will also be a night Commissionaire on duty.
- (3) Partipants in the Greater Vancouver Area are asked to please deliver their works to the Coach House Inn, Keith and Lillooet Road (just north of 2nd Narrows Bridge), between the hours of 9 a.m. and 3 p.m. on Wednesday, November 1st, 1967. The pick-up and delivery of your works will be your responsibility. Participants from out-of-town could send their works to their particular Registrar, who will look after same and return any unsold works.
- (4) The Exhibition and Sale will oe open to the public Thursday, November 2nd, 10 a.m. until 10 p.m. and the same hours will apply for Friday, November 3rd, 1967.
- (5) There will be a commission on articles sold at the fair of 33-1/3%.
- (6) There is no registration fee.

3. Hycroft Annual Sale of Pottery

General

Sale hours will be 6-10 p.m. Tuesday, Nov. 21 and 9 a.m. - 9 p.m. Wednesday, Nov. 22. The above schedule will allow an evening opening permitting attendance by those who are unable to get to Hycroft during the day. This year a small exhibition will be included within the sale. Participants will be allowed to submit one item to the exhibition which will be displayed in a special area or areas. The item submitted must be for sale. Jurying of the exhibition will be severe, while selection standards for the sale will be lenient. Members are reminded that they should enter only their best work in order that the high standard of the sale can be maintained.

Detail

- (1) Submissions: Entries will be accepted from both members and non-members. An entry fee of \$2.00 will be charged. If you wish to submit work please complete the application form on page 25 and mail with your \$2.00 to Mrs L. Huff, 630 Greenwood Rd., West Vancouver, B.C.
- (2) Commission: Members 25%
Non-members 33 1/3%
- (3) Number of Submissions: A maximum of fifty (50) items, including the piece for exhibition, will be accepted. Sets can be of any size and these will be counted as one item. Ceramic sculpture is acceptable.
- (4) Collection and Jurying Centre: Participants from the Greater Vancouver area should deliver work to Hycroft, 1489 McRae Avenue, Vancouver, on the specified dates (see 5 below). Out-of-town members should ship their pots to Mr. Tam Irving, 5809 Marine Drive, West Vancouver, B.C.
- (5) Submission Dates:
Greater Vancouver area: Nov. 20th ... 6 - 10 p.m.
Nov. 21st ... 9 - 12 a.m.
Out-of-town areas: Nov. 13th - 20th, inclusive. 21.

- (6) Identification: To avoid confusion, please PRINT marking tabs CLEARLY and make sure that tabs are WELL glued. Each piece should bear a PRINTED tab with the following information:

NAME

NUMBER

PRICE

Pots should be numbered in sequence from one onwards, according to the total number entered. The individual pieces of sets should be marked with the SAME number followed by a number in brackets indicating the number of items in the set. Listing forms will be mailed out to entrants on receipt of the application form on page 25. If you wish to enter a piece into the exhibition, complete the special section on the listing form and mark the work EXHIBITION in addition to NAME, NUMBER and PRICE. The completed list must accompany submissions. Please re-read the foregoing and make certain that procedures are CLEARLY understood.

- (7) Pick-up of Unsold or Rejected Items: Unsold or rejected items may be collected from Hycroft immediately after the sale and until 12 a.m. on Thursday, Nov. 23. Please observe these deadlines. We will not be responsible for items not collected. We would suggest that out-of-town members arrange to have a local representative on hand to collect unsold pots.

- (8) Payment: Cheques, less commission, will be mailed to participants as soon as possible.

- (9) Breakages: All pieces will be entered at the owner's risk.
-

WORKSHOPS

1. Graeme Storm Workshop 1967

In cooperation with the Canadian Guild of Potters, the Executive of the B. C. Potters' Guild has arranged a 2-day workshop by the New Zealand potter MR. GRAEME STORM to be held at:

Ross-Hughe School of Pottery,
4430 West 10th Ave. ,
Vancouver 8. (Entrance from lane at rear - do not
park in the lane).

On: Friday, Oct. 13/67 - 1:00 to 4:00 p.m.
7:30 to 10:30 p.m.
Saturday, Oct. 14/67 - 1:00 to 4:00 p.m.
7:30 to 10:30 p.m.

Fee: All sessions: \$7.50
Evenings only: \$4.00

Limitation: To ensure maximum individual participation,
enrolment will be limited to 50 ONLY.

Time Limit: Members are urged to register immediately.
Vacancies existing from 1st October will be
filled from outside the Guild.

(For Registration from - see page 27).

Mr. G. Storm has worked as an arts and crafts specialist for the New Zealand Education department for 2 years. He has taught in London, England and Montreal. He has travelled extensively and has studied pottery in England, Spain, Scandinavia and Finland. His work is represented in permanent collection of International Museum of Ceramics, Faenza, Italy, also New Zealand government departments, and museums in New Zealand, Japan, etc. Mr. Storm will demonstrate his techniques of throwing (combining slab and thrown forms) and decorating with slab and rollers.

2. Harry Davis Workshop, 1966

Copies of the Guild booklet covering this workshop are still available from: Mr. W. Parsk,

9468 - 115 A St.,
North Surrey, B. C.

Price: \$2.00 plus .20¢ postage and packing.

THE CLAYBIN - 4247 E. Hastings St. , Burnaby

... offers evening classes in pottery on Tuesdays
and Wednesday, 7 - 9, and Saturday morning,
10 - 12. Adults \$9.00 per month.
Phone: 298-1040.

"THE WESTERN POTTER" is published by the B. C. Potters' Guild quarterly. It is mailed to members free. Membership dues are \$5.00 a year for the Lower Mainland, Fraser Valley Area, and \$3.00 a year for other areas. Individual copies of "THE WESTERN POTTER" can be purchased for 25¢ each. Advertising rates are \$10.00 per page, \$5.00 for half a page and \$2.50 for quarter of a page. Wanted or For Sale ads with up to 20 words may be placed for a minimum charge of \$1.00. Ads with more than 20 words will cost 5¢ extra for each additional word.

<u>Editor:</u> Mrs Charmian Johnson	<u>Assist. Editor:</u> Miss Suki Anderson
St. A/4566 West 10th Ave.	3853 W. 2nd Ave.,
Vancouver, B. C.	Vancouver, B. C.

<u>Corresponding Secretary:</u>	Sue Arundel,
	1450 Fulton,
	West Vancouver, B. C.

Note: Permission should be requested from the B. C. Potters' Guild to reprint any part of this publication.

HYCROFT ANNUAL SALE OF POTTERY

APPLICATION FORM

I wish to enter work into the Sale. Please send me listing forms.
The \$2.00 entry fee is enclosed.

Name _____

Address _____

Estimated No. of Pots _____

Tear off and mail to: Mrs L. Huff,
 630 Greenwood Rd.,
 West Vancouver, B. C.

REGISTRATION FORM - North Vancouver Kiwanis Arts & Crafts Fair

I wish to submit items to the above show.

Name _____ Phone No. _____

Address _____

Estimated number of pieces _____ (not to exceed 50)

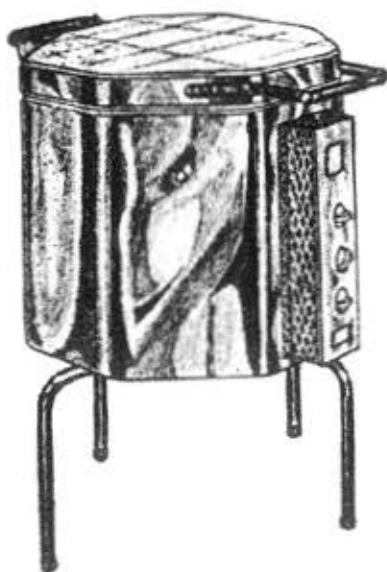
Please fill in the above and mail immediately to:

Registrar of _____

Phone No. _____

HIGH FIRE KILN

Made in Canada



COAST CERAMICS LTD. own high fire Kiln CC-OT-18 approved by Canadian Standards Association.

- 16½" wide by 18" deep
- 4500 watts. 220-230 volts
- Three 3-Heat Switches
- Kanthal A-1 Elements
- Complete with Stand
- High Fire 2300°F 1260°C

COMPLETE POTTERS' SUPPLIES

COAST CERAMICS LIMITED

3739 West 10th Avenue
Vancouver 8, B.C.

DUTHIE BOOKS LTD.

books on ceramics,
kiln building
history and traditional techniques

4560 W 10th, 670 Seymour, 514 Hornby

ED DRAHANCHUK

The renowned Calgary potter, will have a one-man show at Handcraft House, 1920 Marine Drive, North Vancouver for the month of November.

To: The Treasurer,
Mrs Louise Huff,
630 Greenwood Rd.,
West Vancouver, B. C.

Please register me for the Graeme Storm Workshop.
Enclosed cheque for value \$_____ for
(all sessions/evenings only).

Signed: _____

Name:
(Please Print)

Address:

..... Phone:

Tear off and Send

MEMBERSHIP APPLICATION

I would like to become a member of the B. C. Potters' Guild.

NAME _____

ADDRESS _____

CITY _____ ZONE _____

Send cheques plus exchange to Treasurer, B. C. Potters' Guild:

Mrs L. Huff,
630 Greenwood Rd.,
West Vancouver, B. C.

(Membership Fees: \$5.00 ... Lower Mainland and Fraser Valley Area
\$3.00 ... Other areas.)

Corresponding Secretary:

Sue Arundel

1450 Fulton

West Vancouver, B. C.



Mrs. John Sloan,
1830 Drummond Drive,
Van. 8